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March/April 2017

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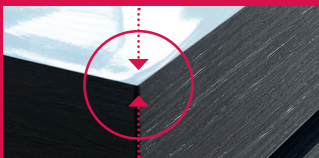
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Courtesy Aesop



Courtesy Elisa Strozzyk



Ben Benschneider



Courtesy Point Supreme

Cover image: Luis Gallardo



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With liberty and luxury for all

By Olivia Martin and Matt Shaw



Courtesy Aesop

The meaning of luxury is changing all the time.

Luxury is not necessarily gold-plated Corinthian columns and marble floors. That vulgar display of richness might play into the original meaning of luxury, derived from the Latin *luxus*, meaning excess, but today, luxury has a simpler, more tactile relationship with design.

One remarkable change we've seen recently is that developers now consider art to be an important part of what consumers want, and high-end design can set a project apart. No longer is simply appearing rich enough; class and sophistication stem from uniqueness and exclusivity.

While this often means getting high-profile designers to brand buildings—cue starchitects—it can also mean creating a difference through design that isn't cost-prohibitive.

For example, Ana Paula Ruiz Galindo and Mecky Reuss of Pedro&Juana designed their home in Mexico City's Colonia Juárez neighborhood with simple materials and a thoughtful treatment of the existing 1913 building, creating welcoming spaces indoors

and out. Rich colors, lush plantings, and a plethora of prototypes the duo designed themselves all contribute to this sense of subtle luxury.

Similarly, Australian skincare brand Aesop commissions different architects and designers to create its stores. Each location has a refined, site-specific interior that uses materials and textures to create tactile experiences that not only complement the products, but according to Marsha Meredith, creative director of Aesop, these collaborations inspire the company. This process of research and experimentation adds a layer of sophistication that permeates the entire brand experience.

Rather than a lavish display of expensive objects, this new luxury is about detail and subtlety, a one-of-a-kind experience in addition to (or in lieu of) a material item. Merging art and life is not a new concept, but it is increasingly widespread, allowing a wider range of people to access luxury. And perhaps, if the definition of luxury can democratize, it will move from the interiors of the few to the standard of living for many.

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Marsha Meredith

Created by up-and-coming architects and designers, the distinct aesthetics of Aesop's stores have become integral to the Australian skincare brand's identity. Working with local craftspeople, Aesop integrates each location to its surroundings—no easy feat. AN's editor Matthew Messner spoke with Marsha Meredith, creative director of Melbourne-based Aesop, who explained the ideas and process behind picking new store locations and designers, and discussed the company's commitment to working with the community.

The Architect's Newspaper: Could you discuss the process of finding and choosing designers for each store? What do you look for?

Marsha Meredith: We select architects

not only for the excellence of their work but also their personality; their capacity to communicate and connect with us is integral to the realization of new spaces. We enjoy working with established architects and rising talents. We first worked with Frida Escobedo in 2013 for a temporary space we opened in Brooklyn, nestled in the Invisible Dog, a local art center. We had come across Frida's work and reached out precisely because her experience lay in a more conceptual space, away from traditional retail architecture. The design she presented for Invisible Dog connected with the artistic soul of the space while preserving its humble character.

The locations of new Aesop stores also seem to be an important decision. What are some of the factors in choosing a location?

Right

The Snohetta-designed Oslo Aesop store maintains many of the details found in the centuries-old building while adding a monastery-inspired ceiling comprised of 10 intersecting domes.

There's no formula. Intuition plays a big role in choosing the right location, and so do serendipitous recommendations from partners—be it from architects, retailers, or restaurants. In Miami, for example, the Design District might have been a natural choice for a premium retail company, but we felt more at ease in Wynwood. It might have been the murals, the coffee at Panther, or O, Miami, the poetry festival organized by the University of Wynwood collective. We drew inspiration from the local streetscape—its buildings, its history, its people.

How do new Aesop stores tap into local





Courtesy Aēsop

crafts, trades, materials, and history?

As a company, our first consideration is always to work with what is already in place and tread lightly with respect to the past. We then allow the architects to create their original concept. Frida's inspiration is particularly rich and fertile. In Tampa, her design engaged with the neoclassical style of the restaurant and lifestyle store Oxford Exchange,

but adding a terra-cotta sink crafted by Florida-based ceramic artist John Byrd was a subtle yet distinct nod to the area's Cuban and Spanish influences. In Coconut Grove, Frida understood the store was located in a bustling shopping space. Her concept was an interesting response to this particular setting: Drawing on the hammock as a tropical motif for repose, the relaxed design diffused an alluring calmness, letting our

Above

Jade-green tiles and dramatic light fixtures make Berlin's Aēsop Mitte storefront by London-based Weiss-Heiten glow.



Left

The sink and point of sale in the new Coconut Grove store in Miami designed by Frida Escobedo was handmade by Mexico City studio tallerTORNEL.

Below

As with many Aesop stores, the Escobedo-designed Oxford Exchange store in Tampa Bay, Florida, maintains some of the original building's materials and details, while adding one-of-a-kind display fixtures.

store become a refuge where one can rest and decompress.

What do you believe is the value added by enlisting critical designers for each store, as opposed to reproducing similar stores in each location?

Enlisting designers who are able to capture a neighborhood is the least we can do. As a retailer with a global presence, we have a responsibility to add value to the neighborhoods in which we open. We seek to weave ourselves into the fabric of the street rather than

creating a discordant presence. Collaborations also nurture our own creative soul: We enjoy the original interpretations of Aesop that come through in each unique design.





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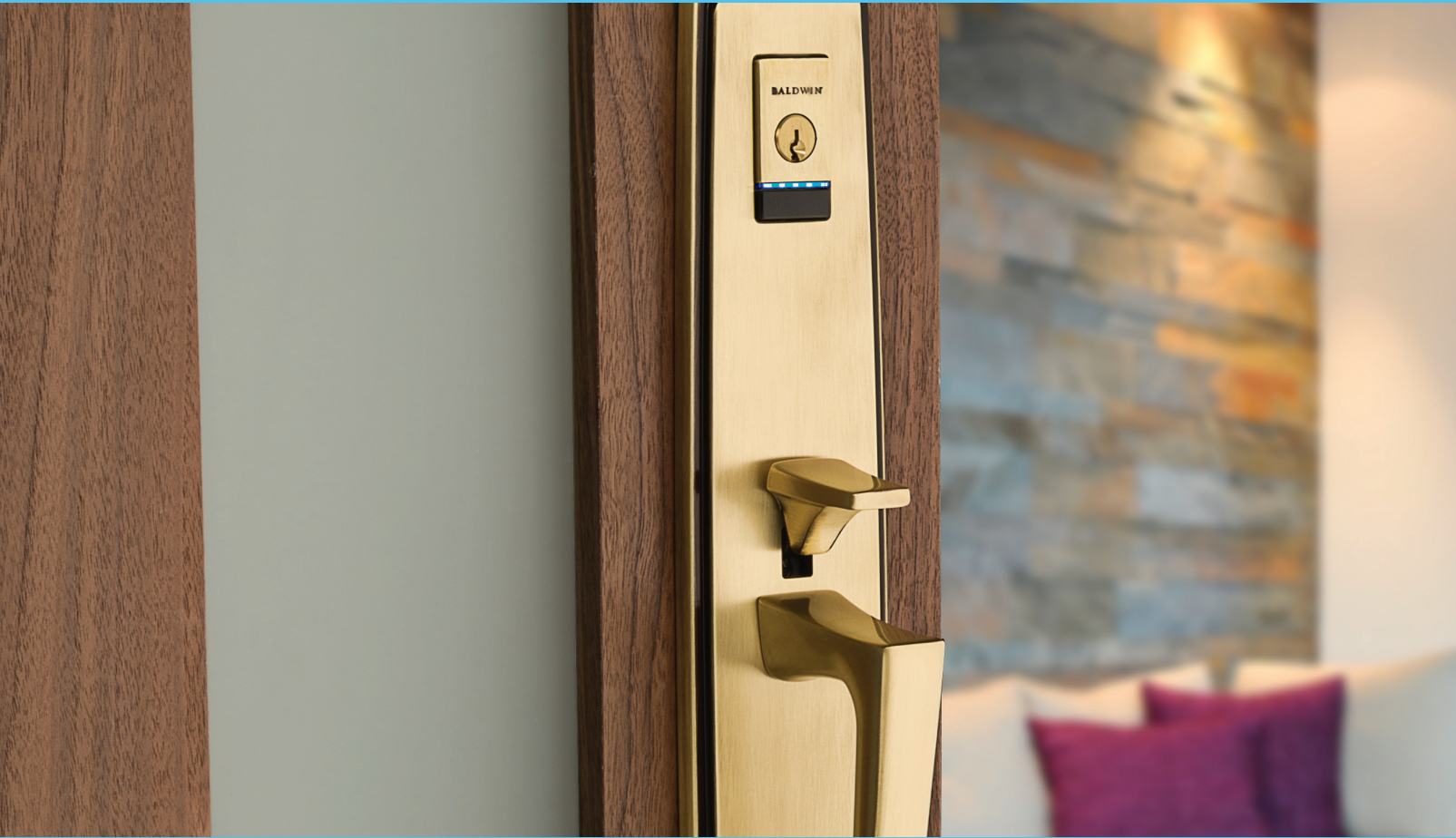


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CONCRETE PLANS

SHoP collaborates with Brooklyn designers to craft Thakoon's flagship store.

By Zachary Edelson

Like an architect, fashion designer Thakoon Panichgul carefully balances contemporary and historical influences. His eponymous brand has won him fans from Michelle Obama to Target, but when it came time to build a brick-and-mortar store, Panichgul and New York-based SHoP faced a more complex balancing act. They wanted to carefully devise an interior that would reflect its Soho surroundings and the Thakoon aesthetic, all while grabbing the attention of passersby and setting itself apart from competitors.

"Thakoon was really interested in

making [the store] of its place, of New York, bringing in the grit of the city," said Coren Sharples, principal at SHoP. Concrete with dark aggregate covers the floors, and the architects tapped Brooklyn-based Fernando Mastrangelo Studio to cast multiple concrete walls throughout the store. Mastrangelo reproduced the subtle gradients of his furniture on an architectural scale, pouring multiple layers of gray-hued concrete in a single casting. "This was crazy, it was done on site," said Sharples. "This was formed up and poured. Really a

Left

SHoP and Thakoon Panichgul had already selected heavily striated travertine for the main showroom; their search for concrete with similar striations led them to Fernando Mastrangelo.

Below

Panichgul's studio is located behind the showroom. Instead of a direct window, a large LED screen features images and video curated by Thakoon—essentially, a mood board. "It was more of a metaphorical transparency than a literal one," said Sharples.



Cary Whittier

Profile

Right

Mastrangelo casted the concrete walls on-site, pouring multiple layers into a formwork.

Below

Vonnegut/Kraft's custom-fabricated seating fits perfectly into the changing rooms' curved walls. Plush velvet covers the changing room floors. "You have these raw, urban, hard, materials but [you also want] to soften that experience, make it comfortable and luxurious," said Coren Sharples of SHoP.

little scary, but [Mastrangelo] was amazing."

Wood was also an important part of Panichgul's vision—the designer had prepared a mood board with several wood treatments that figured prominently in other fashion brands' aesthetics. These ranged from light treatments with vernacular ornamentation (what he called





Naho Kabura; All other images Cary Whittier

Above

A large brass display rack sculpture stands in the main showroom floor, which is concrete and dark aggregate.

Below

Custom-fabricated brass detailing runs throughout the store, from the lights to the racks.

“American Traditional”) to richly grained and darkly stained (“American Glam”). SHoP and Panichgul ultimately chose an unfinished white oak (“American Cool”), a look that left the wood in its raw, natural state. White oak surfaces sinuously undulate along the showroom’s walls even as they retain a dry, coarse texture. The architects and client also worked closely with Brooklyn-based furniture maker Vonnegut/Kraft on the store’s wood

furniture: Connection details, leather seating, and each edge and taper went through multiple iterations before landing on a design that features simple woven-leather straps. Vonnegut/Kraft’s pieces stand in the main showroom and hug the curves of each dressing room.

Extra seating is provided by travertine blocks that were CNC-milled in Italy to 3-D models provided by SHoP. Panichgul tapped London-based designer Michael Anastassiades for the principal lighting features: simple orbs with brass detailing. Brass is also used for the store’s clothing rods and the towering sculptural display rack that stands prominently in the main showroom.

Taken all together, the materials find ways to somehow be both angular and curved, smooth and gritty, even as their neutral tones give the clothing center stage. “We wanted it to be infused with material sensibility and warmth, but at the same time, it’s always this line you walk because you don’t want to overpower or dictate,” said Sharples.





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This image: Cesar and Claudio Oiticica Collection; Lower left: Courtesy Center for Architecture

Calendar

Spring brings a new round of exhibitions and festivals that will help welcome the warmer months. Several high-profile traveling exhibitions are also making stops in new locations, so watch out for those as well.

HÉLIO OITICICA: TO ORGANIZE DELIRIUM

Art Institute of Chicago
111 S Michigan Avenue, Chicago
Through May 7

This is the first U.S. retrospective of one of the most influential postwar Latin American artists, Brazilian master Hélio Oiticica. The show traces the evolution of his work from dynamic abstract paintings meant to break free of the flat plane to sculptural artworks and large-scale installations that critique political and social problems (most notably, Brazil's military dictatorship.) Oiticica's direction helped inspire Tropicália, a widespread activist art movement taking strong positions against conservatism and fighting for a purely Brazilian art.



ARCHITECTURE OF INDEPENDENCE- AFRICAN MODERNISM

Center For Architecture
536 LaGuardia Place, New York
Through May 27

Exploring the legacy of modern architecture and nation building in 1960s and 1970s Africa, *Architecture of Independence* shines a light on a time when Sub-Saharan countries, having just gained their independence, looked to bold new architecture to express their national identities. The show, which features photography by Iwan Baan and Alexia Webster, looks at astounding designs like the Independence Arch (1961) in Accra, Ghana, by the Public Works Department, the Hotel Ivoire (1962-1970) in Abidjan, Côte d'Ivoire by Heinz Finches and Thomas Leiterdorf, and the Kenyatta International Conference Centre (1967-1973) in Nairobi, Kenya.

DECODING ASIAN URBANISM

Architecture + Design Museum

Los Angeles

900 East 4th Street

Los Angeles

April 21–June 23

This comprehensive exhibition explores the architecture and urban interventions that are creatively transforming the spatial landscape of Asian cities. It also illustrates the complex principles that underlie these interventions, such as sustainability, density, and regional culture. Featured projects include Hong Kong's web of interlinked, raised walkways; South Korea's Sejong City, a municipality recently built from scratch; and Shanghai Tower, the tallest skyscraper in China and the second-largest building in the world.



Courtesy LACMA

MOHOLY-NAGY: FUTURE PRESENT

Los Angeles Museum of Contemporary Art

5905 Wilshire Boulevard

Los Angeles

Through June 18

Moholy-Nagy: Future Present, which traveled from the Guggenheim Museum in New York, examines the career of one of the most diverse, influential designers in history, László Moholy-Nagy. The Hungarian-born pioneer worked as a painter, photographer, sculptor, filmmaker, and writer as well as a graphic, exhibition, and stage designer. He was also an influential teacher at the Bauhaus, and later the founder of Chicago's Institute of Design. The exhibition includes more than 250 works from collections across Europe and the U.S., from paintings to 35mm films.



Courtesy Architecture + Design Museum



Courtesy Liam Young

LIAM YOUNG: NEW ROMANCE

Arthur Ross Architecture Gallery

Columbia University

1172 Amsterdam Avenue, New York

March 30–May 13, 2017

Architect, artist, and filmmaker Liam Young uses film as an architectural tool, experimenting with cutting-edge technologies. His breathtaking works, on display at Columbia's Arthur Ross Gallery, employ autonomous drones, laser scanning, and architectural renderings to create surreal visions of the future. Examples include *In the Robot Skies* (2016), *Where the City Can't See* (2016), and the debut of *Renderlands* (2017). The show also contains a selection of props, materials, and research for each undertaking.



Marshall Birnbaum

DESIGN WEEK PORTLAND

Various locations
Portland, Oregon
April 15–21

A weeklong, citywide series of programs exploring the process, craft, and practice of design across all disciplines. Events include lectures, panels, exhibitions, workshops, studio open houses, home tours, dinners, films, music, and, of course, the opening and closing

parties. Highlights include Snøhetta's exhibition, *People Process Projects*, at the Center for Architecture; a hike through Maya Lin and Confluence's restored Sandy River Delta; Adobe's Creative Jam tournament; a three-hour design charrette competition; and a table tennis tournament for Portland's designers and architects.



Sue Ann Kahn, Courtesy Lori Bookstein Fine Art

LOUIS KAHN:
THE POWER OF ARCHITECTURE
Kimbell Art Museum
3333 Camp Bowie Boulevard
Fort Worth, Texas
March 26–June 25

Organized by the Vitra Design Museum, *The Power of Architecture* showcases the work of one of the greatest architects of the 20th century. (The Kimbell itself is one of Kahn's masterpieces, making it an ideal venue.) In addition to encompassing a wide array of drawings, models, photographs, and films, the exhibition contains many of Kahn's watercolors, pastels, and charcoal drawings, a 12-foot-tall model of his City Tower in Philadelphia, as well as interviews with Frank Gehry, Renzo Piano, Peter Zumthor, and Sou Fujimoto.



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Cruise Control

Rottet Studio designs a fleet of ship interiors with small space and high function in mind.

By Jane Levere

Richard Riveire, Los Angeles-based principal of Rottet Studio, had never been on an ocean cruise ship before, let alone designed one, when he was hired to create the decor for all ships in Viking Ocean Cruises' fleet—but that did not stop him from coming up with a concept for the 50,000-ton, 930-passenger ships. Rottet Studio collaborated with London-based SMC Design on the ship interiors; three ships are ready to set sail, and the fleet of six will be complete by 2019.

Torstein Hagen, the line's founder and chairman, is Norwegian, and the Vikings were Scandinavian, Riveire said, inspiring him to create a "Scandinavian feel—clean, very modern, lighter colored, simpler. It's deliberately not elaborately or overly decorated, not overdone." This aesthetic is identical in all five of the fleet's ships, with



Courtesy Viking Ocean Cruises

Far Left

Light wood decking contrasts with darker furniture, accentuated with Nordic-inspired fabrics.

Left

On all three ships, a lichen garden sits below a grand staircase, adding a splash of color where it might not be expected.

Below

A palette of pale wood, whites, and blues give the public areas and rooms a Scandinavian feel. Large windows overlook a port-of-call.



a color palette that focuses on pale blues, pure whites, and an occasional rust; light woods also predominate.

Many cruise ships, Riveire added, look like “Las Vegas 20 years ago, with bold attacks of color and light. We’ve used a minimalist, reduced palette. There are not a lot of heavy moldings, excessive drapery, giant swags of chandeliers. It’s very simple and straightforward.”

One of the more striking interiors here is the ship’s Winter Garden, a lounge where afternoon tea is served. Under its steel-and-glass dome sits a forest of stylized trees made from maple. Wood also abounds in the ship’s three-deck atrium and living room areas, the latter featuring a bar made of wood panels reminiscent of Viking longships. Another nautical touch in the living room areas are heavy, braided cotton macramé window coverings, in two shades of blue and white, that resemble the rigging on sails and hide views of lifeboats on the ship’s deck.

Similarly, the aesthetic in the Explorer’s Lounge and the library on the upper deck was inspired by Viking trade routes: The blue carpet design features compass roses, while a band of white acrylic that cuts across the middle of the lounge’s two-story-high exterior windows dramatically lights up at night to depict the constellations.

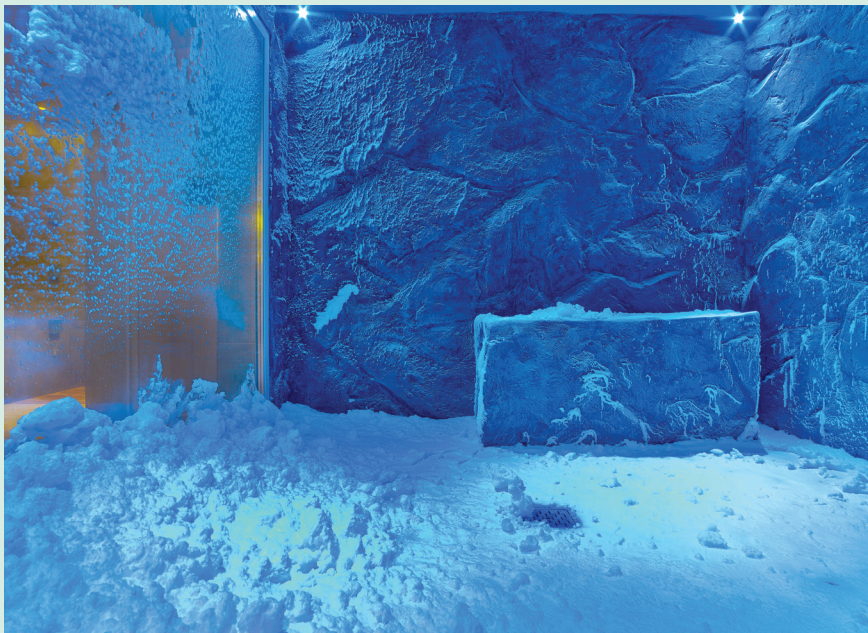


The library contains not only books, but also seashells and replicas of Viking masks and weaponry.

In the passenger cabins, which, Riveire said, “tend to be small,” it “is all about making the space appear larger,” hence the use of pale blues and whites, with rust accents, and furniture that “does double and triple duty.” The designer employed blond walnut and, in the case of suites, maple flooring. Carpet designs are based

on antique Norwegian quilts and rugs.

Perhaps one of the most unusual rooms in the ship is the Snow Grotto in the spa, created by spa and wellness designer LivNordic of Raison d’Etre. Part of a traditional Nordic bathing ritual in conjunction with the sauna and thermal pool, this glass room is filled continuously with a mist of water that turns into snow in its frigid interior—taking the Scandinavian experience to the next level.



Above

In the Wintergarden, stylized trees made of maple sit under a steel-and-glass dome. The space is used for afternoon tea.

Left

A mist turns into snow to cover the spa’s Snow Grotto, created by spa and wellness designer LivNordic of Raison d’Etre.

Courtesy Viking Cruises



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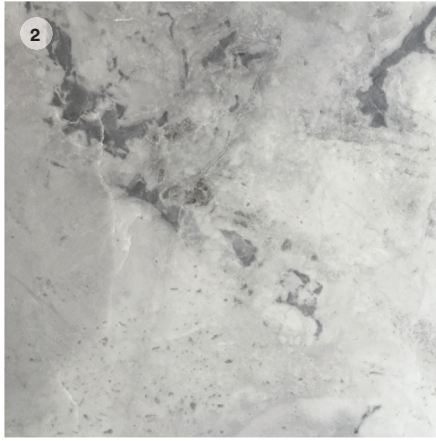
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PLAYING FAVORITES

AN enlisted an array of architects and designers to share the interior surfaces, materials, and finishes that they return to time and again.

By Becca Blasdel



Courtesy Responsive Manufacturers

1 Adam Snow Frampton

Principal, Only If
(facing page)

We seek to create unexpected combinations through materials that are often common, off-the-shelf, or industrial. For Voyager Espresso, we took **oriented strand board (OSB)** and painted it with aluminum enamel, which transformed it from an everyday material into something new. The texture of the **OSB** also plays off the veining of the adjacent black marble countertop. The contractor sourced very low-quality **OSB** that had lots of construction debris in it, like screws and bolts, but we liked that they looked like fossils embedded in stone.

2 Wayne Norbeck and Jordan Rogove

Partners and cofounders,
DXA Studio

White Fantasy in leather finish is an elegant gray stone with an unexpected tactile quality. The subtle texture enhances the natural feel and touch of the stone, with the unique veins and movement offering a rugged but still smooth surface. The neutral variation in color on this stone also complements a wide range of other materials and works well in many different applications.

3 David Hacin

Principal, H+A/
Hacin + Associates

One of our favorite building materials is carefully crafted **black steel** as railings, hardware, counter surfaces, hooks, towel bars, etc. It's an old-school material that evokes the New England tradition of wrought iron and industrial metalwork but feels handmade and crafted when used in a more modern setting.

4 Stephanie Goto,

Founder, Stephanie Goto

Using materials in slightly unconventional ways has proved to be a successful approach. We are particularly drawn to the balance between the breadth of color palette and the resilience of the material **Caesarstone**. Not only do we specify **Caesarstone** for our chef's kitchens where you may expect it, but we are also pushing the boundaries to apply the material to floors, walls, ceilings, and even furniture, at the same time.



5 Katie Shima
Designer, Situ Studio

My favorite material is **spalted maple with a water-based finish**. It's a beautiful wood with a lot of character and can accept the wear and tear of use over time.

6 Cass Calder Smith
Principal/founder,
CCS Architecture

There are two interior finish materials that I really like to use, and often together. The first is **Calacatta marble**—it's luxurious, modern, classic, and sexy. The second is **walnut**, which is authentic and warm.

7 Kelly Wearstler
Founder and CEO,
Kelly Wearstler

I love using marble for walls, kitchen and bathroom surfaces, and furniture. Texture enhances any surface and utilizing natural stone with a marbling pattern creates dimension and depth, adding a layer of richness to a space. **Ann Sacks** is a favorite for **marble tiles**; **ABC Stone** in New York and **Marble Unlimited** in California are my go-to sources for marble slabs.

8 Benjamin Cadena
Founder, Studio Cadena

I would have to say white paint—either a bright white like **Benjamin Moore's Super White** or a slightly warmer toned white like **Benjamin Moore's Dove White**. For me, white helps tie the room together while diffusing light into darker corners of a space. It also focuses attention into what occupies the room rather than the walls themselves—it makes other colors and materials really come alive.



Courtesy Respective Manufacturers

9 Paul Masi
Principal,
Bates Masi + Architects

We work with a range of products based on the project and client needs, but we like **Corian** for interior surfaces because it is adaptable, durable, and easy to clean. **Corian** can also be easily repaired and is stain-resistant, which is why we chose it for the integrated sink and countertop in the pantry as well as the walls, floors, and cabinetry in the restrooms of our newly completed office in East Hampton, New York.

10 Greg Mottola
Principal,
Bohlin Cywinski Jackson

We often use **ApplePly** from **States Industries** for casework, paneling, and custom furniture. I love that the material is humble, yet can be finished in a way that elevates it to a level of refinement, all the while revealing the nature of how it is made. The workstations and much of the furniture in our studio are made from **ApplePly**, and we did a great collection of furniture for the Ballard Carnegie Library in Seattle. We also recently completed the first of many cafes for Blue Bottle Coffee here in San Francisco, and the millwork and display shelving makes extensive use of the material.

11 Peggy Gubelmann
Design Director,
Pembroke & Ives

We love to use **Bendheim** specialty glass in our kitchens. This material is durable and adds depth, texture, and glamour to our modern kitchens. We backlight all of our cabinets to highlight the gold mesh sandwiched between the glass and provide a nice glow and ambiance.

12 Rosalyn Shieh
Partner, Schaum/Shieh

We used **Lilac Marble** in a recent Brooklyn renovation. It is white with an intense inky black vein. We got the cement encaustic tiles from **Mosaic House**, but there are also other very good selections from **Clé Tile** and **Granada Tile**. For the kitchen, we mixed and matched within a range of colors based on a terra-cotta palette, but you can have custom tiles made from your own design. We used a more traditional Escher-pattern tile of the same type in the bathroom.

Red Red Wine

There's nothing like a bottle of cabernet by the fire to warm up a cold room, and the same goes for these au courant wine-hued textiles and wall coverings.



Radicchio

Farrow & Ball

One of Farrow & Ball's key colors for spring 2017, Radicchio is a progression from the pink hues that have been so popular lately. Radicchio has a blue undertone that gives it an uplifting, bright quality, as opposed to other deep reds that might have a moodier feel.

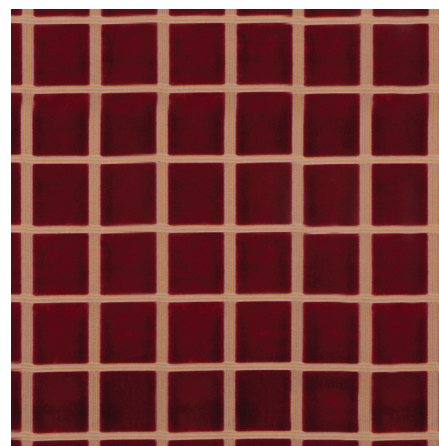
farrow-ball.com

Vinylife

Fil Doux Textiles

A revolutionary vinyl textile, Vinylife contains a natural enzyme that reacts to microorganisms found in biologically active landfills and speeds up decomposition after the product's lifecycle, making it a sustainable option. Vinylife is available in a variety of rich textures and is treated with Fil Doux's proprietary ink-and-stain protectant, Pro-Tech.

fildoux.com



Courtesy Respective Manufacturers



Senza Titolo 04

Wallpepper

The giant abstract roses illustrated by Sofia Cacciapaglia are meant to evoke feelings of love and warmth. The resulting bouquet appears as if it is hand-painted on the wall thanks to being printed on smooth, PVC and heavy-metals-free paper.

wallpepper.it



Sangria

Innovations

Innovations' color of the year for 2017 is sangria, and the brand will be rolling out a wide selection of wall coverings that feature dark berry tones in a variety of woven textures, as well as vinyl and painted options.

innovationsusa.com

PIXEL PERFECT

Disjointed patterns—with a mish-mash of geometries, distorted prints, and varied textures—is gaining steam as a popular motif in the realm of rugs.



Courtesy Respective Manufacturers



Raised Pile

Tadigh O'Neill Design

Tadigh O'Neill takes a multi-step process to create optical illusion rugs using silk reclaimed from sari production. Drawing from his background in construction and photography, O'Neill creates a 3-D rendering of an architectural structure including shadows (in this case two A-frame houses and a shelf cabinet), then flattens the image and chooses corresponding Pantone colors.

taidhoneilldesign.com

Hybrid

Seletti

This collection of fragmented, East-meets-West rugs debuted at Maison&Objet 2017 and expands upon a collection of tableware with the same name and design inspiration. The two halves use complementary colors to tie the contrasting styles together. Hybrid is made from sustainable recycled polyester.

seletti.com



Zitanpixel

Stephan Hamel

Inspired by the Roma (gypsies), Stephan Hamel selected original Russian and Hungarian pieces from the 1920s to 1970s that feature pixelated images of traditional floral motifs. The nomadic people used these rugs to create a sense of familiarity no matter where they went. Hamel added long sheep's fur to update the style for modern use.

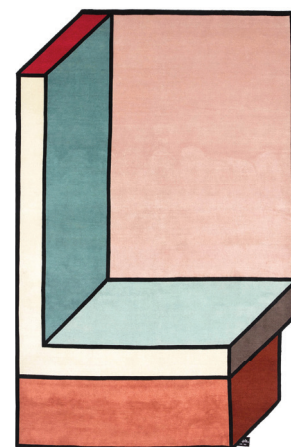
stephanhamel.com

Colored Wooden Rugs

Elisa Strozky

From a distance, these marvels appear to be traditional kilim rugs—or even a tile inlay, depending on the pattern—but in reality they are moldable wooden textiles that can be laid flat or sculpted into 3-D shapes.

elisastrozkyk.de



Visioni

Patricia Urquiola for cc-tapis

This Escher-like geometric rug fuses traditional hand weaving—produced in Nepal, with a blend of Himalayan wool and pure silk—with an unconventional design. Subtle earth tones make this collection incredibly versatile, and still surprising.

cc-tapis.com

Supernatural

When it comes to lighting, designers have been going to one of two extremes: graphic neon styles and natural lighting systems.





Left:

CoeLux 45 HC

CoeLux

The CoeLux lighting system reproduces the effect of natural sunlight. Available in multiple configurations that mimic oversize skylights or windows, the integrated ceiling gives the perception of the sun shining. When standing underneath, you nearly expect an airplane to drift by.

coelux.com

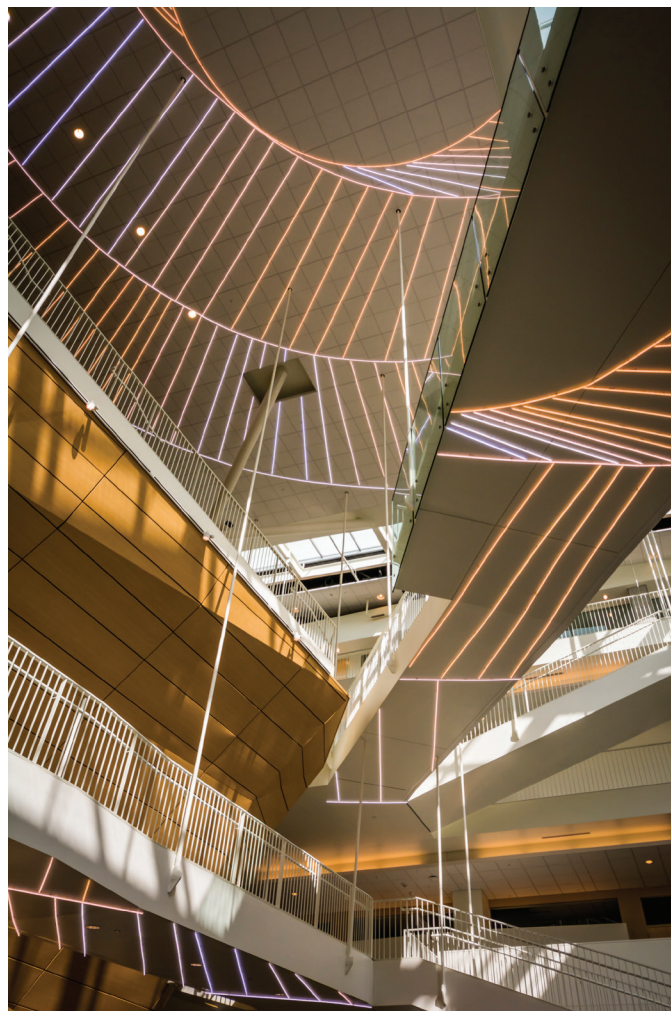
Right:

Tetra Contour LS

Current by GE

Artist Pae White collaborated with Co Architects and SERA Architects on the *Fauxcilitator*, a lighting installation in the atrium of the Collaborative Life Sciences Building in Portland, Oregon. The design was inspired by two considerations of White's: Portland receives only 68 days of sunshine in an average year and 53 percent of college students experience some form of depression (according to the American Psychological Association). *Fauxcilitator* acts as a giant Seasonal Affective Disorder lamp, by using Contour tubes that look neon, but provide a spectrum of color temperatures that mimic artificial daylight.

gelighting.com



Facing page:

Open Space

Morgane Tscheiember for
Carpenters Workshop Gallery

Morgane Tscheiember uses fluorescent blubs and polished concrete to create luminescent sculptures that change depending on the viewpoint. A lot of the designer's previous works deal with questioning reality—here she tries to engage viewers in a cerebral experience by using bright colors and reflective surfaces.

carpentersworkshopgallery.com



Mono-Lights

OS & OOS

The ultimate in design flexibility, literally. Silicone foam tubing combined with LED-TL's allow these snake-like fixtures to be strung around obstacles, piled on the floor, and go places ordinary lighting cannot. They are available in a clean white and three color options, and a simple magnetic system allows for Mono-Lights to be reconfigured easily.

osandoos.com



A20 Ketra

Ketra

Ketra's proprietary system integrates a custom driver chip and LED module to allow the bulbs to automatically control the dynamic spectrum of light throughout the day, providing an environment of optimum health and improving users' circadian rhythms.

ketra.com



Kajo Shelf

Elina Ulvio

Part of Elina Ulvio's LSD collection, the inspiration behind Kajo Shelf is two-fold. For one, her background in architecture and curiosity about the subconscious informed the psychedelic effect—playing with shadow, color, and light. Ulvio also lives in Finland and is constantly designing with the dark winter months in mind. This shelf provides colorful mood lighting to bring joy year-round.

elinaulvio.fi



Above:

Graphic Lamp Delightfull

Available in an array of mix-and-match colors and fonts, the graphic lamp collection offers every letter of the alphabet, plus numbers and a few symbols. The designer of Portuguese company Delightfull is obsessed with American culture and wanted to recreate a bit of Americana.

delightfull.eu

Below:

HealthE Series Lighting Science

Lighting Science makes a range of bulbs for a variety of uses: Perfectly adjusted LED temperatures induce sleep, increase productivity, and create a general healthier living and working environment for all people.

lsgc.com



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Architects Ana Paula Ruiz Galindo and Mecky Reuss of Pedro&Juana show off their new apartment in Mexico City.

By Antonio Pacheco



Pedro&Juana's Mexico City apartment is filled with a variety of decorative objects, including lamp and furniture prototypes the pair developed for other projects.





Luis Gallardo



Facing page

Thanks to a pair of French doors that open out to a shared courtyard, the apartment's library and living rooms are bathed in rich, natural daylight that reflects off the warm oak paneling.

This page

The kitchen features simple wood countertops and colorful cabinet fronts. The dining room is lit by a prototype lighting fixture and opens onto an interior private patio.

Ana Paula Ruiz Galindo and Mecky Reuss, of Mexico City-based Pedro&Juana, met in 2005 while attending SCI-Arc (the Southern California Institute of Architecture). The pair then spent about four years at Jorge Pardo Sculpture (JPS) in L.A. They launched Pedro&Juana in 2012, after moving to Mexico City from Mérida, Mexico, where Pardo had been building a hacienda. In the years since, the firm has developed a series of architecture- and furniture-driven designs, including installations



Left

Pedro&Juana updated the flooring of an existing patio. The outdoor leisure room holds potted plants, a pair of the firm's Carola chairs, and stacked collections of a ceramic pot prototype called Maceta, also designed by the architects.



Luis Gallardo

for the 2015 Chicago Architecture Biennial (CAB), 2016 Design Miami showcase, and an upcoming design for the Commons, a multiuse engagement space at the Museum of Contemporary Art in Chicago. In all of their projects, they furnish public areas with furniture of their own design, imbuing utilitarian spaces with a joyful energy and effervescent wit. Those sensibilities—and some of those furniture pieces—are fully realized throughout the pair's recently renovated, 1,200-square foot Mexico City apartment.

"We kind of just did it the way we wanted to," Ruiz Galindo said, describing the radical renovations the pair made to their fanciful apartment in the city's Colonia Juárez neighborhood. The residence is located in a two-story, 176-unit neoclassical building built in 1913 as housing for the administrative staff of a local tobacco company called El Buen Tono.

The apartment had a long history of deferred maintenance and disjointed alterations that allowed the designers to reprogram the spaces as they saw fit. "We eradicated hallways and, typologically speaking, went back in time," Reuss said. The flip was simple: Service areas were consolidated and modernized in the front of the apartment, while bedrooms were moved to the

Right

The central patio is accessible from many rooms in the apartment and doubles as a hallway connecting the entry, bedrooms, and the dining room.

Below

The architects took a pared down approach to the unit's two bedrooms, employing a low-slung bed, white-washed floors and walls, and minimal furnishings.

Facing page

Ruiz Galindo and Reuss are masters in the tasteful use of eye-popping color in their architectural work, a skill that was deployed in the design of the apartment's bathroom, which is wrapped in citrus-hued tiles.

back. The unit's two patio spaces were revamped too, with one receiving a wooden deck and the other a masonry floor. The wooden deck sits above an open basement level designed to passively cool the unit. To access the basement, Ruiz Galindo and Reuss added a new spiral staircase made from







Left

Salvaged wooden beams leftover from the renovation were used to craft a new stairway down into a basement-level ventilation and laundry room below the kitchen and patio.

salvaged wooden beams left over from the construction. “That basement can be a problem. In our neighborhood the city sinks between 10 and 15 centimeters every year,” Reuss said, explaining Colonia Juárez’s extra-porous subterranean landscape. When it rains, the apartment’s basement sometimes floods as a result.

The main bedroom’s floor was replaced. There, the designers painted the new floors white to match the walls

and ceilings of the room. A low, wide bed fills a space shared with a rocking chair and a lamp prototype leftover from their days at JPS. A nearby bathroom is decorated with brick checkerboard floors and a colorful array of citrus-hued tiles. The kitchen, simply articulated and looking out over the masonry-floor courtyard, features built-in cabinetry and wooden countertops. Water damage from semi-seasonal flooding left the original pine floors in



the dining room rotted through, so Ruiz Galindo and Reuss replaced them. The new pine floors match the casework, everything a crisp hue of light golden brown. Deeply recessed French doors cut into the exterior masonry walls of the room, opening out onto a shared courtyard. The doors, studded with divided lights and paneling, like the wide sweeps of crown molding above, echo the Beaux Arts provenance of the building.

The rest is a mix of contemporary

objects and hand-me-downs: utilitarian bracketed bookshelves, prototype chairs and leftover lamps from the CAB installation, a pair of cabriole-leg chairs upholstered in yak wool. Stacks of tiny objects abound too, including groupings of the firm's Maceta ceramic pot, a stackable vessel made of inverted, symmetrical cones of clay. These objects, Reuss said, are "the residues and leftover prototypes, extras that [over time] started to populate our house."

Below

Though the apartment appears eclectic and modern from within, the unit is actually located in a neoclassical building built in 1913 that features expanses of masonry punctuated by classically-treated stone portals and punched openings.



HAPPY HOUR

OFFICIAL unveils a side-by-side Dallas coffee shop and craft cocktail bar that eschews all hipster-design stereotypes.

— Audrey Wachs —

Quick: Picture a hipster coffee shop.

If reclaimed wood and Edison bulbs came to mind, there are two Dallas architects that would like to treat your eyes to something completely different.

"For Houndstooth Coffee, we were very consciously trying to break the trend of that typical hipster coffee shop," said Mark Leveno, cofounding principal of OFFICIAL. "We were going for something a little more sophisticated,"

Although the Sylvan Avenue location is Houndstooth's fourth, it doesn't have a chain-like visual identity so Mark and partner Amy Wynne Leveno were given freedom to design down to the very last detail. Better yet, Houndstooth owner Sean Henry asked the firm to extend its ideas to Jettison, a sister cocktail bar

in the same building.

The interiors offered substantial volume, allowing OFFICIAL to calibrate the sense of scale in the day-and-night spaces. "We looked at the whole space in section first to create a cafe and bar that were different, but related," Amy said. That thinking is most evident up top: To balance the 16-foot-plus ceilings with a cafe coziness, the architects designed a "cloud" over the Houndstooth coffee bar to conceal the mechanical equipment. In Jettison, the mirror is a recessed "celestial void" lighting scheme made of painted gold trusses—and acts as a plenum space for the air conditioner. Concentrating mechanical functions in this way allowed the architects to keep the trusses in both spaces clean; the bright white Houndstooth

Right

Dallas's Houndstooth coffee shop on Sylvan Avenue has a cleverly concealed mechanical system—it's hidden behind the wood-clad "cloud" floating above the coffee island. Having baristas work at an island rather than behind a bar enhances their ability to move around and interact with patrons.





ceiling foils Jettison's sleek velvet finishes.

The cafe's focal point, a circular service counter, would look right at home in a real bar—and that's on purpose. Houndstooth is serious about coffee; baristas are as well versed in their brews and beans as they are in the perfect pour. Laptop-toting young people and families have a choice of seating: There's a patio, communal tables, and stadium seating in the form of double-tiered oak benches that kids like to climb on.

Being Dallas, there's opportunity for outdoor drinking. The patio was a "weird throwaway space" that came with the building, but the architects adopted it into their vision with a bold houndstooth-patterned screen that casts great shadows as it separates patrons from a busy road.

The concept is OFFICIAL's, down to the fixtures and furnishings. The firm designed and fabricated the wall-mounted matte-gold metal lights that cantilever bare bulbs above the tables in Houndstooth, as well as the lean, vertical, perforated fixture mounted to the barside wall in Jettison. The duo always looks for opportunities for custom work: Along with two oak tables in Houndstooth and

Above

A cedar table by Petrified Design, an Austin-based furniture company, is paired with Break stools (also by Petrified) along the street-facing side of the shop.

Right

This is Houndstooth's fourth location in Texas. Quartz countertops by Caesarstone withstand the daily grind of coffee- and espresso-making.

Facing page

A cedar screen with the Houndstooth identity graphic faces the street to enhance the brand's public presence. Break stools with blue bases and cafe tables by OFFICIAL offer additional seating options.









the Spanish cedar tables on the patio, Mark and Amy have created pieces that could work in other spaces, like a light fixture they designed for a client's house in Austin. ("Every architect has a chair, so we're trying something different," said Mark.)

"It's fun seeing this location on social media," he added. "Typically people take

pictures of their coffee, but they're also taking pictures of the space, engaging with the architecture." Both bar and coffee shop opened in July 2016, and so far the internet agrees: "Would have to say this is the best-designed coffee shop in Dallas," said Google user Jeremy Turner. And not an Edison bulb in sight.



Above

Jettison is meant to look like a speakeasy, with muted dark colors. Leather Slope stools from West Elm and wood countertops add a luxurious touch.

Left

Schoolhouse Electric fixtures on the ceiling keep the lighting diffused but not uncomfortably dim, aided by the Sterling Silver paint by Benjamin Moore on the ceilings and walls .

Facing page

A ceiling void echoing the cloud in the coffee bar anchors the cocktail lounge. West Elm's Leather Slope dining chairs surround a Parsons Dining table from Room & Board.

Simple in Seattle

In a neighborhood of traditional family homes, Heliotrope Architects create a modern abode using local materials.

Ariel Rosenstock



In the living room of this Seattle house, a custom modular bookshelf by Dovetail doubles as a room divider and storage. The clients selected

a mix of midcentury modern pieces, such as the Eames Lounge chair, ottoman, and Shell chairs, with more contemporary furnishings such as

the sofa, armchair, and ottoman set from the Ottoman collection by Noé Duchaufour-Lawrance for Ligne Roset and Tom Dixon Felt Pendants.





Right

The landing at the top of the stairs doubles as a cozy nook. Although Sherwin Williams paint in Sugar Dust keeps the space feeling bright, George Nelson Bubble Lights help illuminate the space.





In a hip and funky part of Capitol Hill—Seattle’s answer to Brooklyn—sits one new home that is unlike the others. Amid the surrounding sea of bungalow and cottage-style homes is a new residence designed by Seattle and Portland-based Heliotrope Architects. With its stained-cedar facade and abstract gable roof, it is contemporary yet quietly different, its boldness found in soft details, a monochromatic color

palette, and honest materials.

An engineer and an artist—the former an online-retailer employee and the latter a graduate of Harvard’s Graduate School of Design—initially reached out to Heliotrope for the project. The couple had big plans to create a home on an empty mid-block lot (the former cottage-style home on the lot was razed) that could house a shared art studio space and feel airy, light, and cheerful.

The interiors take inspiration from white-walled contemporary art galleries, providing a neutral backdrop to a clean, clutter-free space filled with smart furnishings and Arne Jacobsen lighting fixtures. “The approach is not indulgent,” said Heliotrope cofounder and principal Mike Mora. “It’s relatively modest.”

Left

Another angle of the living room shows a Malm fireplace and views of the backyard. Throughout the home, art collected by the owners evokes the feeling of a gallery.

Below

The work area, with custom tables by Dovetail and Eames Aluminum Group Management chairs has plenty of natural daylight thanks to a mix of Quantum Windows & Doors and Loewen window systems. The lush backyard offers privacy, eliminating the need for window coverings.





Above

Walnut butcher-block countertops complement the window and door casing leading to the backyard. The clients prefer to leave the counters

bare, with a minimal Blanco Cerana sink and Hansgrohe faucet, orange KitchenAid mixer, and sleek Thermador Masterpiece stovetop.

Below

A cedar Japanese soaking tub and counter in the bathroom combined with Statements AK Field glass tile in Icelandic Blue Matte create a Scandinavian vibe.

White-painted sheetrock adds tranquility and calmness without feeling sterile. There are Northwestern myrtlewood floors in the peripheral spaces and wood-look tile and concrete flooring (with radiant heat) in the main living areas. The kitchen features custom cabinetry and walnut butcher-block counters, and the living room has custom bookshelves, all crafted by local builder Dovetail (known for building out local Seattle eateries like Joule and Mezcaleria Oaxaca). Ample glazing and skylights bring daylight inside, valuable in a region that can have nine months of cloud cover each year.

“It’s not just a two-story box,” said Mora, explaining why they focused on keeping the house low instead of maximizing the building envelope.

There is a thoughtful balance and unity between contemporary and warm, indoor and outdoor, public and private. As Mora explained, the design relies on a checkerboard layout—a careful juxtaposition between the interior and





Left

An MTI sink and custom cabinets were integrated into a wall-mounted cedar frame, which appears to float above the floor. Windows down the hall create a seamless feel between indoors and out.

Below

The house, located in Seattle's Capitol Hill neighborhood, stands in contrast to its neighbors with its vertical, custom-stained Tight Knot Western Red Cedar siding and geometric angles.

two ground-level gardens that help distribute natural light throughout the home (there's also a rooftop garden as well). The master suite is split between two levels: The master bedroom is on the upper floor and looks over the double-

height artist studio, while the master bath downstairs includes a custom Japanese soaking tub and cedar countertops. The guest suite lies underneath the gable roof, separated from the master suite.

In the end, Heliotrope was driven by its

clients' close connection to design. "Physical objects are important to them," said Mora. In fact, the couple is so meticulously organized that the house required just five minutes of staging before the photographer came to shoot this feature.



Business *in* *the* Front

O+A crafts an unexpectedly modern workplace for a finance company.

Olivia Martin

“Finance” usually conjures images of staid blue suits, brass plaques, and hallways lined with nondescript carpet. But when wealth-management firm Cambridge Associates moved from Menlo Park, California, to San Francisco, Amy Callahan, the firm’s managing director of operations, sought out San Francisco–based design studio O+A to “push the limits of a traditional workplace.”

O+A design studio director Mindi Weichman spearheaded the project, helping Cambridge Associates select a stripped-bare circular space with wide-sweeping views of San Francisco. “The footprint was definitely challenging,” she said. “At first, they thought they wanted private offices for all the principals and senior associates, with everyone else in an open space. But the initial planning for this showed that the perimeter would become very inefficient. We suggested workstations with large barriers so that there would be secluded zones and privacy, but no wasted space.”

Right

Design studio O+A took advantage of the employees-only kitchen in the Cambridge Associates office to employ a playful design. The ceiling is “peeled back” to reveal the structure, while a Davis Furniture Modo sofa, Carl Hansen & Son chairs, Andreu World barstools, and Michael Anastassiades lights create a comfortable, but still professional space.





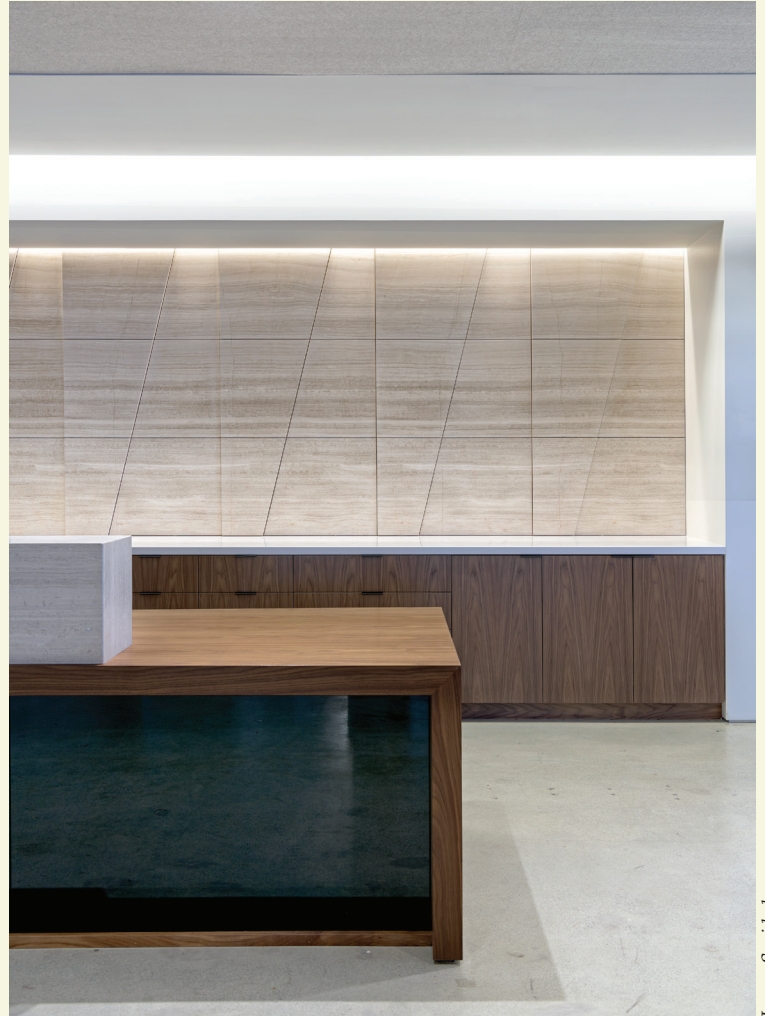
Above

A massive horsehair lighting fixture by Apparatus anchors the lobby space, accompanied by a rug from Kasthall, Tuxedo sofa by Geiger, and a custom screen-printed privacy wall by O+A.



Right

For the lobby, O+A custom-designed a geometric limestone wall with local fabricator De Anza Tile. Durable, classic materials such as limestone, walnut, glass, and steel convey a sense of stability and timelessness to clients



Jasper Sanidad

From there, open desks custom designed by Knoll were provided for the rest of the employees, and other spaces were created for varying levels of privacy—from the self-explanatory conference and quiet rooms, to the library (communal, but not social) and then the kitchen area, which serves as a place to hang out and have informal gatherings.

This design strategy required toeing the line between traditional and modern office typologies. For example, keeping the concrete floors “took a bit of convincing,” Weichman said, but it created a harmonious interplay with more classic components. “[Cambridge Associates] wanted to tell a story of permanence and timelessness—and just as steel and glass serve as symbols for those values in architecture, they also



convey cost and quality in the professional world.” Walnut was used extensively throughout, lending old-school warmth to the space, and a limestone wall in the reception area is polished, but not traditional.

While these client-facing areas remain conservative, with a neutral color palette of burgundy, navy, and olive, components such as a sculptural horsehair fixture by Apparatus and tessellated walnut walls in the conference rooms keep things interesting. Local art consultant Laura Grigsby contributed architectural, abstract paintings, and photographs for additional texture and color.

Employee-only areas are more playful. In the kitchen, the ceiling is peeled back to display the building’s infrastructure—

Above

Keeping the bare concrete floors “took some convincing” according to design studio director Mindi

Weichman, but balances the walnut, brass, and glass elements throughout the office. A rug by ege carpets helps to keep the room from feeling cold.





Left

The core of the building is painted a striking blue that contrasts with the orange seats of the Carl Hansen & Son chairs. Amuneal created the brass bookshelves and custom tables offer a place for employees to work and socialize.

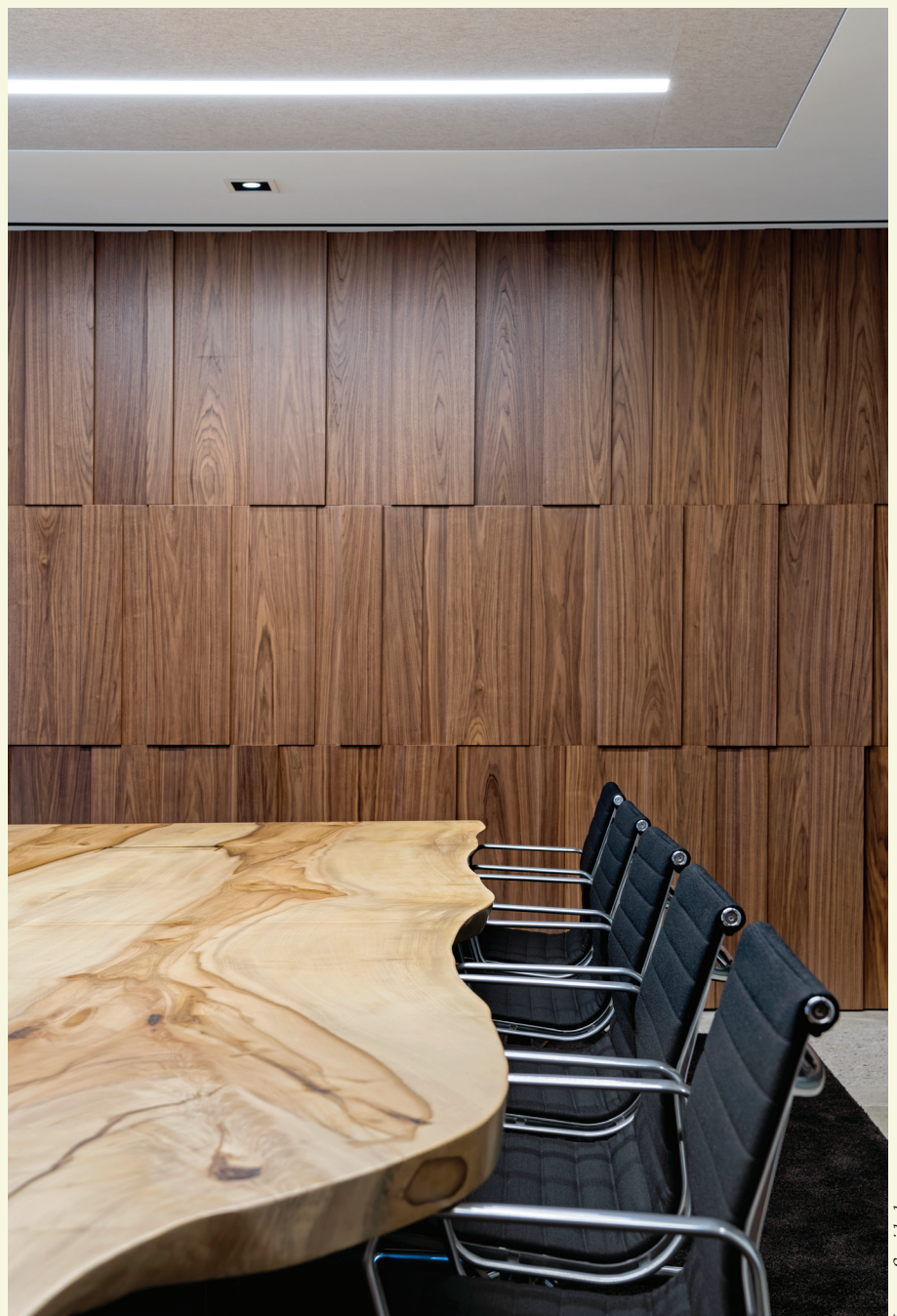
Right

Conference rooms and other client-facing areas skew more conservative with Knoll office furniture and tessellated walnut paneling O+A created with Plant Architectural Woodwork, but a custom raw wood table by Woodtech adds a twist.

just a dash of industrial aesthetic. “They wanted to show that they have an edgy side, but in a more refined way,” said Weichman. “The design is relative to whatever is happening to the space—the kitchen is a casual, louder, and more entertaining space versus the conference room, where things are clean and more buttoned up.” In the hallway, a string of weighted pendulum lights by Roll & Hill also add levity. “They can be moved, but

I think the employees are scared to touch them,” laughed Weichman.

Ultimately, O+A presents a fresh approach to the now-ubiquitous open-office model replete with “standard start-up amenities.” Though there is a distinct lack of Ping-Pong tables and kegerators, the main pillars of the modern workplace—flexible seating, natural light, opportunities for socialization and relaxation—are thoughtfully well executed.



AN — Interior



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Emotional Architecture

James Casebere explores Luis Barragán's haptic modernism through constructed photography

By Antonio Pacheco

Emotional Architecture
Sean Kelly Gallery,
475 10th Avenue, New York
Through March 11, 2017

American artist James Casebere is showcasing *Emotional Architecture*, a collection of photographs named after and inspired by the sun-bleached and platonic forms of Mexican architect Luis Barragán's most famous works, at Sean Kelly Gallery in New York City.

The exhibition consists of constructed photography, a technique Casebere developed in the 1970s that involves constructing desk-sized architectural mock-ups and photographing those models as facsimiles of full-scale interior spaces. Casebere lights his models to highlight the spatial and emotional qualities of blank, unfurnished interiors.

For the exhibition at Sean Kelly, Casebere has mined the work of Barragán and artist Mathias Goéritz, who together appropriated color, light, and space through their own brand of modernist architecture to generate works of nuanced emotional character

that stood in contrast to the era's rigid formalism. In turn, Casebere's constructed photography dwells on the evocative nature of these spaces. In the past, the artist has rendered works that explore the social implications of architecture—like prison cells and suburban bedrooms—and ply banal, extant spaces to thought-provoking effect. In *Emotional Architecture*, Casebere investigates, among other works, a yellow corridor from Barragán's Casa Gilardi. The Juicy Fruit-colored passage, completed in 1976 as the architect's final work, stands in stark contrast to images made from models of Casa Barragán, a home the architect designed in Mexico City in 1947. These images—highlighting views of an empty studio, skylit vestibule, and an austere library—focus on the interplay between the formal aspects of Barragán's architecture, its vibrant color palette, and direct light. Another series of images highlighting Barragán's Casa Gálvez from 1952 showcases a view of a pottery-populated, bubblegum-hued courtyard.



Vestibule, 2016

James Casebere, courtesy Sean Kelly Gallery



Yellow Overhang with Patio, 2016



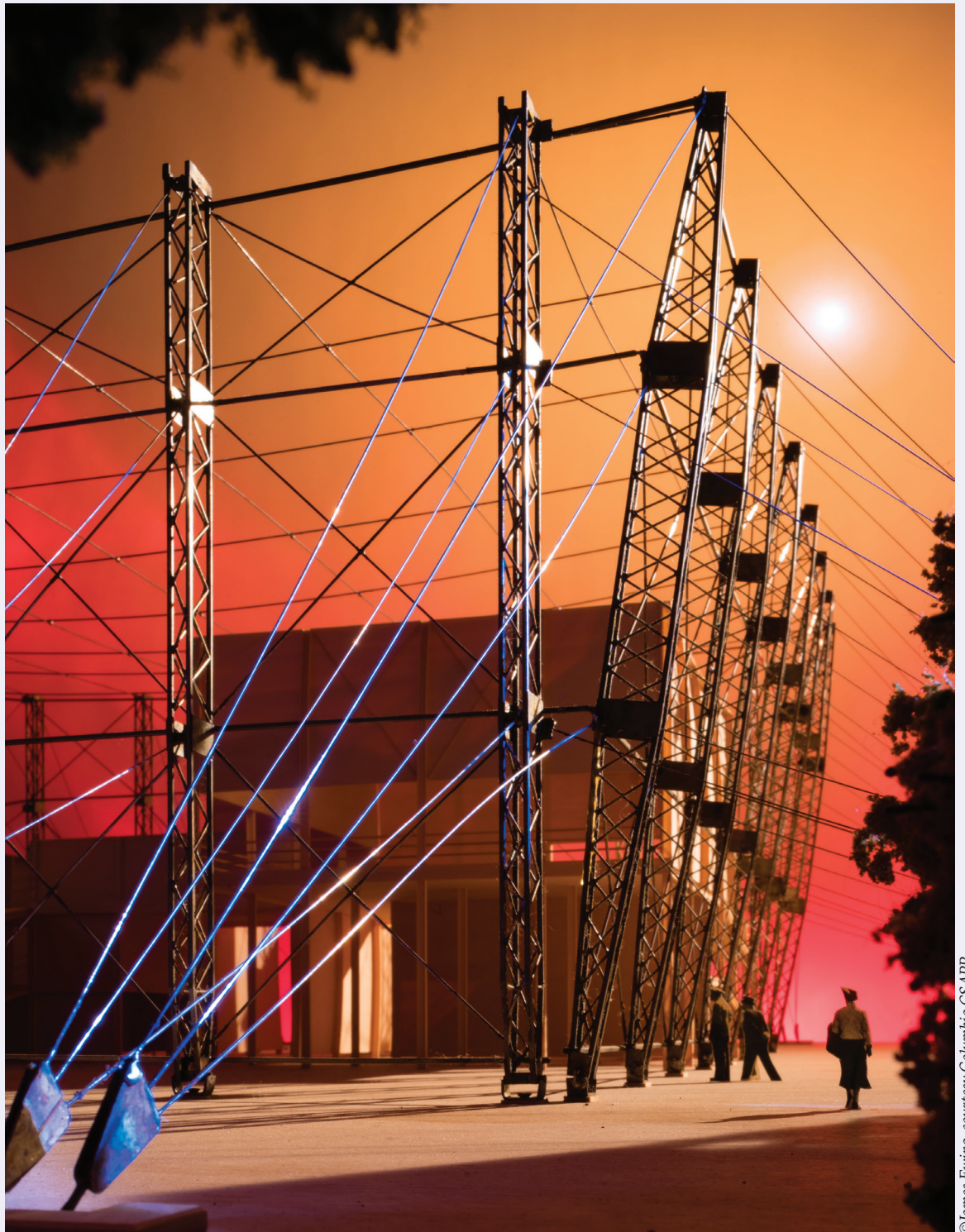
James Casebere, courtesy Sean Kelly Gallery

Stagecraft: Models and Photos

Curated by Irene Sunwoo, Columbia GSAPP's new director of exhibitions, *Stagecraft* displays selected student models from Professor Kenneth Frampton's renowned course on the history of architectural tectonics and newly commissioned photographs of these models by James Ewing. The exhibition is on view through March 10 at the Arthur Ross Architecture Gallery in New York City.



Le Corbusier, *Pavillon des Temps Nouveaux*, Paris, France, 1937



© James Ewing, courtesy Columbia GSAPP.





Norman Foster, *Renault Distribution Center*, Swindon, United Kingdom, 1982

©James Ewing, courtesy Columbia GSAPP.



Jørn Utzon, Bagsværd Church,
Bagsværd, Denmark, 1976

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Massery Photography

10 Q&A Marsha Meredith

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Point-of-sale counter
tallerTORNEL
tallertornel.com

Aesop Oxford Exchange
Sink
John Byrd
johnbyrd.tv

Aesop Berlin Mitte Lighting
PsLab
pslab.net

16 Concrete Plans

Travertine Rapolano
Vaselli
vaselli.com

26
Cruise Control
Ship builder
Fincantieri
fincantieri.com

30 Playing Favorites

ABC Stone
abcworldwidestone.com

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Clé Tile
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Mosaic House
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42 CRIBS: CDMX

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52 Happy Hour

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arm lights*
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Coffee bar counter
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caesarstoneus.com

*Leather Slope bar stools and
dining chairs*
West Elm
westelm.com

Parsons Dining Table
Room & Board
roomandboard.com

Overhead lights
Schoolhouse Electric
schoolhouseelectric.com

58 Simple in Seattle

Contractor
Dovetail
dovetailgc.com

*Eames Lounge chair and ottoman,
Shell chairs, and Eames Aluminum
Group Management Chairs*
Charles and Ray Eames
hermanmiller.com

Main Level Flooring
Daltile
daltile.com

Ottoman collection
Noé Duchaufour-Lawrance
ligne-roset.com

Felt Pendants
Tom Dixon
tomdixon.net

Nelson Bubble Lamp
George Nelson
hermanmiller.com

Paint
Sherwin Williams
sherwin-williams.com

Zircon 34 Fireplace
Malm
malmdfireplaces.com

Windows and doors
Quantum Windows & Doors
quantumwindows.com

Windows and doors
Loewen Windows
loewen.com

Kitchen sink
Blanco Cerana sink
blanco-germany.com

Kitchen faucet
Hansgrohe
hansgrohe-usa.com

Stand Mixer
KitchenAid
kitchenaid.com

Masterpiece Stovetop
Thermador
thermador.com

*Walnut butcher-block
countertops*
Sunriver Industries
253-395-4712

Glass Tile
Statements
statementstile.com

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MTI
mtibaths.com

Thermostat
Nest
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Tub fixtures and robe hooks
Vola
vola.com

64 Business in the Front

General Contractor
NOVO Construction
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De Anza Tile
deanzatile.com

Millwork
Plant Architectural Woodwork
pawwoodwork.com

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Davis Furniture
davisfurniture.com

Chairs
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carlhansen.com

Bar stools
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andreuworld.com

Tube Chandelier
Michael Anastassiades
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Horsehair Pendant
Apparatus
apparatusstudio.com

Rug
Kasthall
kasthall.com

Tuxedo sofa
Geiger
geigerfurniture.com

Brass bookshelves
Amuneal
amuneal.com

Conference Table
Woodtech
woodtechonline.com

Rug
ege carpet
egecarpets.com

Lighting
Roll & Hill
rollandhill.com

Office Furniture
Knoll
knoll.com

By Matthew Messner

The pieces were produced for the Paris center for architecture and urbanism, Pavillon de l'Arsenal. Its current exhibition, *30 architects*, focuses on the process of designing more than specific built works to define the practice of architecture, using books, videos, drawings, models, installations, and poems. The show brings together emerging and established practices, as well as historical figures. French architects Manon Gaillet and Sylvain Berard designed the show, which was also produced in book form in French and Spanish.





Simplicity is beautiful.

Liberty by Niels Diffrient



humanscale.com/Liberty